



Child's Own Book of Great Musicians: Handel, by

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*** START OF THIS PROJECT GUTENBERG EBOOK CHILD'S OWN BOOK: HANDEL ***

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CHILD'S OWN BOOK *of Great Musicians* HANDEL

[Illustration]

By THOMAS TAPPER

THEODORE PRESSER CO. 1712 CHESTNUT STREET
PHILADELPHIA

[Illustration]

Directions for Binding

Enclosed in this envelope is the cord and the needle with which to bind this book. Start in from the outside as shown on the diagram here. Pass the needle and thread through the center of the book, leaving an end extend outside, then through to the outside, about 2 inches from the center; then from the outside to inside 2 inches from the center at the other end of the book, bringing the thread finally again through the center, and tie the two ends in a knot, one each side of the cord on the outside.

THEO. PRESSER CO., Pub's., Phila., Pa.

HOW TO USE THIS BOOK

This book is one of a series known as the CHILD'S OWN BOOK OF GREAT MUSICIANS, written by Thomas Tapper, author of "Pictures from the Lives of the Great Composers for Children," "Music Talks with

Children," "First Studies in Music Biography," and others.

The sheet of illustrations included herewith is to be cut apart by the child, and each illustration is to be inserted in its proper place throughout the book, pasted in the space containing the same number as will be found under each picture on the sheet. It is not necessary to cover the entire back of a picture with paste. Put it only on the corners and place neatly within the lines you will find printed around each space. Use photographic paste, if possible.

After this play-work is completed there will be found at the back of the book blank pages upon which the child is to write his own story of the great musician, based upon the facts and questions found on the previous pages.

The book is then to be sewed by the child through the center with the cord found in the enclosed envelope. The book thus becomes the child's own book.

This series will be found not only to furnish a pleasing and interesting task for the children, but will teach them the main facts with regard to the life of each of the great musicians--an educational feature worth while.

* * * * *

This series of the Child's Own Book of Great Musicians includes at present a book on each of the following:

Bach Grieg Mozart Beethoven Handel Nevin Brahms Haydn Schubert
Chopin Liszt Schumann Dvorak MacDowell Tchaikowsky Foster
Mendelssohn Verdi Wagner

[Illustration: No. 1]

[Illustration: No. 5]

[Illustration: No. 12]

[Illustration: No. 3]

[Illustration: No. 13]

[Illustration: No. 15]

[Illustration: No. 7]

[Illustration: No. 8]

[Illustration: No. 9]

[Illustration: No. 2]

[Illustration: No. 11]

[Illustration: No. 10]

[Illustration: No. 14]

[Illustration: No. 4]

[Illustration: No. 6]

Handel

The Story of a Little Boy Who Practiced in an Attic

This Book was made by

Philadelphia Theodore Presser Co. 1712 Chestnut Str.

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[Illustration: No. 1 Cut the picture of Handel from the sheet of pictures. Paste in here. Write the composer's name below and the dates also.]

.....

BORN

.....

DIED

.....

The Story of a Little Boy Who Practiced in an Attic

When we read about the great composers we learn that they come from all kinds of families.

Bach's parents were poor. Mendelssohn's were rich. Schubert's father was a schoolmaster. Mozart's father was a violinist.

The story which you are to read in this book and then write out in your own words is about a boy whose parents were neither well-to-do nor well known.

His name is George Frederick Handel. In Germany where Handel was born his name was Georg Friedrich Haendel (pronounced Gay-org Freed-riesh Hayn-del). But the great composer spent so much of his life in England that people now use the English form of his name.

[Illustration: No. 2 HANDEL'S BIRTHPLACE.]

Look at this queer old house where the great master was born.

Handel was born in the same year as Johann Sebastian Bach, 1685.

The father was a surgeon and barber, a queer combination. We know that he did not like music, and that he was unwilling for his son to study it. Of the mother we know little. But we do know that she loved her little George Frederick, and helped him as far as she could.

The father was so determined that his son should not study music that he refused to let him go to school. He feared, no doubt, that the boy would soon learn to read notes.

But with the mother it was quite different. She observed the little boy's love of music.

In the Handel home there was a big roomy attic; the ceiling was low, and the windows had thick panes; the walls and floors were built of heavy timber, and silence reigned there.

[Illustration: No. 3 THE CHILD HANDEL PRACTICING IN THE ATTIC.]

"Here," said Mother Handel, "my little boy can play the harpsichord to his heart's content and no one will be the wiser." You can imagine the surprise when the stern barber-surgeon stalked into the attic, followed by the family, holding high the lantern.

After that it may have been agreed that the boy should practice a little; not, however, that he might become a musician. "No, indeed," we may imagine Father Handel exclaiming, "my son shall be a famous lawyer."

One day when little George was seven years old his father set out by coach to visit another son, who was in the service of the Duke of Saxe-Weissenfels. The little boy begged his father to let him go on the journey. "No," he replied, "you are too young to go so far."

However, when the coach set out George Frederick set out too on foot to follow, and he would not be sent home again.

[Illustration: No. 4 HANDEL FOLLOWING HIS FATHER'S COACH.]

He kept on trudging along as fast as his little feet would go. Every one hoped he would get tired and go back, but finally the father had to order the coach to stop and take him in. Thus did he show that determination which helped him all his life.

Arrived at the castle the boy soon made friends with the chapel musicians. They took him to the organ loft, where he played for them.

All were delighted with his talent. One day the Duke himself heard him play. He, too, was astonished that one so young should show so much skill. Calling the father into his presence, he pointed out how wrong it was to deny the boy the right to study music. "The world," he said, "should have the good of your son's great ability."

At the Cathedral in Handel's home city, Halle, there was a famous organist named Zachau. He became the boy's teacher. They must have had a busy time together, for he had lessons from Zachau not only in organ playing, but in harmony, counterpoint, canon, and fugue; and in hautbois, violin, and harpsichord playing.

If you will look at this picture of the harpsichord on which Handel played, you will see that it is unlike the grand piano of our day. How does it differ? And yet for this simple instrument Handel wrote beautiful music. Some day you will play his Little Fugues and some of the dances from the Suites.

[Illustration: No. 5 HANDEL HARPSICHORD.]

Handel studied with Zachau for three years. The teacher said one day, "The boy knows more than I do." So he was sent to Berlin, when he was eleven years old, to find other teachers.

Here he met two famous men, Buononcini and Ariosti. The former was harsh and unkind to him, but Ariosti treated him kindly and encouraged him. They all met again in later years in London.

When Handel was twelve years old his father died. From that time on he worked hard to perfect himself in his profession. He became organist at Halle, but soon left there for Hamburg, which at that time was renowned for its music.

Here Handel began to work his way, making many friends, one of whom was the famous Johann Mattheson. One day Handel and Mattheson went by coach to Lubeck, where, at one of the churches, an organist was wanted. Mattheson wished to try for the position, but when he learned he would have to marry the daughter of the old organist he and Handel came back to Hamburg heart free. This is a fine old picture of Handel's friend, Johann Mattheson.

[Illustration: No. 6 MATTHESON.]

Though Handel went to Hamburg an unknown boy, he soon became famous. Here he wrote sacred music and his first operas.

In his twenty-second year Handel went to Italy, where he stayed for three years. Here he met and became very friendly with Corelli and the two Scarlattis.

[Illustration: No. 7 A. CORELLI.]

[Illustration: No. 8 A. SCARLATTI.]

[Illustration: No. 9 D. SCARLATTI.]

After his residence in Italy Handel went back to Germany, where he met the Elector of Hanover, who induced him to accept the post of Capellmeister. Handel agreed to do this on condition that he might first visit England.

When Handel reached England he found himself already well known there. The English people knew his operas, and liked them so much that Handel concluded to stay.

But to his surprise and confusion it happened while he was in London that the very Elector of Hanover became George I, King of England. Handel expected he would fare badly with the king for not having returned as Capellmeister to Germany. But a friend arranged the matter so that Handel should compose some music for the king's coronation, hoping thereby to please his majesty.

He composed twenty-five pieces, called Water Music. A boat containing the players followed that in which the king sat. When the music was performed the king asked who composed it. This led to Handel's being invited into the royal boat, where he again won the king's favor.

[Illustration: No. 10 WATER MUSIC.]

Handel greatly wished to give opera in London and devote his time to it as composer. For many years the writing and staging of operas took all of Handel's time and thought, but he was not destined to make it a true success. Handel was a very fine performer at the keyboard.

[Illustration: No. 11 HANDEL AT THE KEYBOARD.]

Once again Handel visited his native land. On returning to England, which was to be his home for the future, he was asked by a wealthy gentleman, the Duke of Chandos, to become composer at the ducal residence. Handel accepted this offer and composed much beautiful music, which some day we shall hear.

Handel was much beloved in England and was received at court.

[Illustration: No. 12 HANDEL IN THE DRESS HE WORE AT THE ENGLISH COURT.]

He had tried hard to please the English public as an opera composer, and the disappointment of his failure caused him a severe illness from which he suffered greatly. He lived to write some of the most lovely music the world possesses.

Perhaps the most famous of all his oratorios is the Messiah. When this was sung for the first time in London the king and all present rose at the words--For the Lord God Omnipotent Reigneth. Thus came the custom of rising at the singing of the Hallelujah Chorus.

Handel loved England and became a naturalized British subject. He had a house in London, which in those days must have been considered a very fine one. He was very fond of gathering bodies of musicians together. Here he is in a familiar group.

[Illustration: No. 13 HANDEL IN THE CIRCLE OF HIS MUSICIANS.]

A great lover of children, Handel once conducted the Messiah for the benefit of a hospital for little children, to which he gave large sums.

Toward the end of his life he became blind. Some one had to lead him to the organ loft, where, with his wonderful skill, he could still charm and delight.

The last appearance that Handel made in public was to conduct the Messiah. A few days later, on Good Friday, April 13, 1759, he passed away.

[Illustration: No. 14 BLIND HANDEL BEING LED TO THE ORGAN.]

The English people loved and admired him so much that he was buried in Westminster Abbey.

FACTS ABOUT HANDEL

Read these facts about Handel, and from them make up the story of his life. Use your own words. After your teacher has read it, copy the story on pages 15 and 16 of this book.

- 1. He was born in Halle in Germany, February 23, 1685.*
- 2. His full name was George Frederick Handel.*

- 3. His father was a barber and surgeon, who intended his son to become a lawyer.*
- 4. As a little boy he practiced the harpsichord in the garret.*
- 5. Once he went with his father to the home of the Duke of Saxe-Weissenfels.*
- 6. Here he played the organ and won the Duke's attention.*
- 7. The Duke advised the father to let the boy study music.*
- 8. His first teacher was Zachau, who taught him many things, including organ and harpsichord playing.*
- 9. After a few years with Zachau he went to Berlin, and there met two famous men.*
- 10. Then he returned to Halle, but after his father's death he went to Hamburg.*
- 11. At Hamburg he and Johann Mattheson became good friends.*
- 12. He lived in Italy for three years.*
- 13. Returning to Germany he agreed to become Capellmeister to the Elector of Hanover.*
- 14. But he failed to keep his promise to the Elector by overstaying his leave of absence in London.*
- 15. The Elector became King of England. He was very angry at Handel for disobeying him.*
- 16. Handel won his friendship again by writing the Water Music for a royal boat procession on the river Thames.*

17. For many years Handel composed operas, but finally he won fame by writing oratorios.

18. He wrote the Messiah and many others well known to-day.

19. He became blind toward the end of his life.

20. He died on Good Friday, 1759.

SOME QUESTIONS ABOUT HANDEL

1. In what year was Handel born?

2. What other great composer was born the same year in Germany?

3. What was the profession of Handel's father?

4. How did it come about that Handel was allowed to study music?

5. Who was Handel's first teacher?

6. What subjects did he study with his teacher?

7. What instruments did Handel play?

8. In what other cities and countries did Handel live?

9. Of what country did he become a citizen?

10. Name some of the famous composers of the day whom Handel knew.

11. What kinds of music did Handel write?

12. What form of music is the Messiah?

13. What was the Water Music?

14. How did Handel come to write it?

15. When did Handel die and where was he buried?

THE STORY OF GEORGE FREDERICK HANDEL

Written by.....

On (date).....

[Illustration: No. 15]

Transcriber's Notes:

Passages in italics are indicated by underscores_.

In the list of composers in the instructions on how to use the book, the "r with a hacek" in the name Dvorak was replaced with a regular "r".

On page 3, "Johann Christian Bach" was replaced with "Johann Sebastian Bach".

On page 17, "Water Music" was italicized.

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